

## EXHAUSTIVE PROCESS SCULPTURE

Gareth Jones

### Introduction

I wrote the essay, “Exhaustive Process Sculpture” during 1971-72. It was intended for publication in “Art & Artists,” but it was never submitted. I invited contributions and responses from a fellow member of ‘A’ Course faculty, Garth Evans; and from five students who were in their second and third years of the ‘A’ Course: Clive Walters (Ted), Richard Deacon, Andrew Rice, Ian Kirkwood, and David Millidge. The responses gave me pause and I filed the essay away for 43 years. When I re-read it recently, I decided to publish the essay and the responses because they represent a struggle to understand what was going on in a remarkable event in British Art Education, the ‘A’ Course at St. Martin’s School of Art.

In the late 1960’s and early 70’s, the Sculpture Department had a reputation for changing the direction of British Sculpture from figurative to abstract. The change was remarkable, but it was not original. The origin of abstract sculpture lies with David Smith in the U.S. Anthony Caro took Smith’s premise and developed it in his own mark. One of the consequence, was arguably the best abstract sculpture of the late 20th century, “Prairie.” At St. Martin’s, Caro had a powerful influence on the Advanced Course, and to some extent on the ‘B’ Course.

The ‘A’ Course was original. It created a new premise for teaching sculpture; and it discovered a new way of conceiving of sculpture. It was the students who discovered a new way of conceiving of sculpture. There were two innovations. First, their use of materials was non-hierarchical; there was no object and remainder. Secondly, the materials were used over and over again; there was no conclusion, only transformation. All was process.

The faculty of the ‘A’ Course, Garth Evans, Peter Harvey, myself, and Peter Kardia had planned the circumstance with great rigour. But, we had deliberately not planned what the students would do in these circumstances. It is true to say that we, the faculty, did not understand what they did. The students challenged our preconceptions. Nor did we foresee that conceiving of sculpture as process, rather than product, would present problems in the public domain. The essay was my attempt to comprehend these issues.

### Essay

Generally and traditionally, sculpture has been the expression of thought in material form. At first, sculptors had little choice of material: it was either stone or wood for carving, or clay for modeling, eventually to be cast in metal. They were usually trained in a particular craft and habitually employed this as the means to whatever they wanted to express. More recently, and with the enormous advances in industry and technology, they

have been presented with a much wider choice of materials and processes: this has led to a material or process being chosen first and this being used as a premise for further thoughts and actions.

Whichever the priority, both methods employ in general, a traditional *modus operandi* i.e. the transformation of part of the original state of the material (I) up to the point where the sculptor and/ or his ideas are exhausted or satisfied. At no time in the past has the sculptor transformed the original state of the material until the material itself is exhausted. In fact there always has been and still remains an implicit undertaking to retain at least a reference to the original state of the material in the resultant sculpture.

I will elaborate on these statements. In the past the sculptor manipulated the material until he was satisfied that it embodied and expressed his intentions, or until he felt he could take the idea no further without destroying the material. Presently, the sculptor has been concerned with giving maximum allowance for the material itself to dictate what is to be done but at no time is the material manipulated beyond the limit of its properties. (Of course, at times sculptors went so far in the process of making a sculpture to have destroyed their material, but these destructions were always regarded as failures.) This implied that there was, and still is, a prevailing notion that sculpture can only succeed within the bounds of the resultant material image. I am not attacking this notion *per se*: I am now challenging it as the only concept of sculptural form.

Some sculpture has come to my notice, which, in a sense, starts where traditional sculpture desists. It turns the notion that a work has failed because the sculptor has destroyed the material through over-manipulation into a pointer to a new concept of a sculptural state. I mean by this, the traditional success of a sculpture is a conditioned response to material which can be shrugged off: and this response begins to be shed as soon as the sculptor goes beyond his satisfaction with the material image. Because this state of sculptural success is nebulous, the only sure way of superseding it seems to be to deny one's satisfaction completely, working with the material until it is reduced to its lowest known state – dust, liquid, gas – depending on the particular material initially chosen. It will have undergone so many states together with the fact that the artist has exhausted all its possibilities (II) leaving no definite inclination toward any future development, that it will appear to be, not a finished state but a starting point, some stuff ready for manipulation but as yet inert.

If the material is exhausted (III) then it expressive nothing in particular; it is ambiguously empty. But this exposes a new and critical problem for the sculptor which did not arise in the traditional mode of operation. Once the material is exhausted, the thoughts and experiences of the sculptor cannot, by goal, be embodied in and expressed by the resultant material state. The sculptor, if he is to express his thoughts and experiences and exhaust his material, is forced to abandon the traditionally assumed means of expression i.e. the material end product, and seek out alternative conveyance.

Types of alternative conveyances:

(A) Record the sculpture.

There are three readily available means of recording – film (movie & still), tape, verbal (spoken & written).

Movie records can be of identical duration to the process of exhausting a material but obviously in most cases this will be uneconomical; some form of limiting is necessary, either planned filming or random filming. Still photographs are inherently limited in the two ways already suggested. If a film record is made then it must be taken into account that a camera necessarily alters the event. The introduction of a camera makes the artists' activity more self-conscious and this is accompanied by pressing problems of the explicitness and meaning of his actions on film. The artist is forced to become a performer.

On the evidence of the film records of Exhaustive Process Sculpture I have seen, the sculptors concerned were ignorant of, or reluctant to consider the camera as an essential item in their enterprise. The photographs they took, two samples of which are shown below, are therefore inadequate.



*Photo 1, Clive Walters and Richard Deacan, 1971, II materials [Responses 1 and 2].*



*Photo 2, Andrew Rice, 1971, 23 materials, weight unknown [Response 3].*

Tape can be used to record the sounds of the activity of E.P.S. Once again the need to integrate the use of this instrument is of paramount importance. I have heard no taped records of E.P.S. But Garth Evans' recording of the sounds of a steel works in his contribution to Inno 70 Hayward Gallery, December 1971, established the type of experience one can expect.

Spoken records can be personally related or taped, the latter having the advantage of reference, the former of personality. Written records can be spoken and are referential. It is my experience that verbal records of E.P.S. work best when they are spoken, and all written records of E.P.S. support this opinion by appearing in the form of scripts.

*Ian Kirkwood, 1971 [Response 4].*

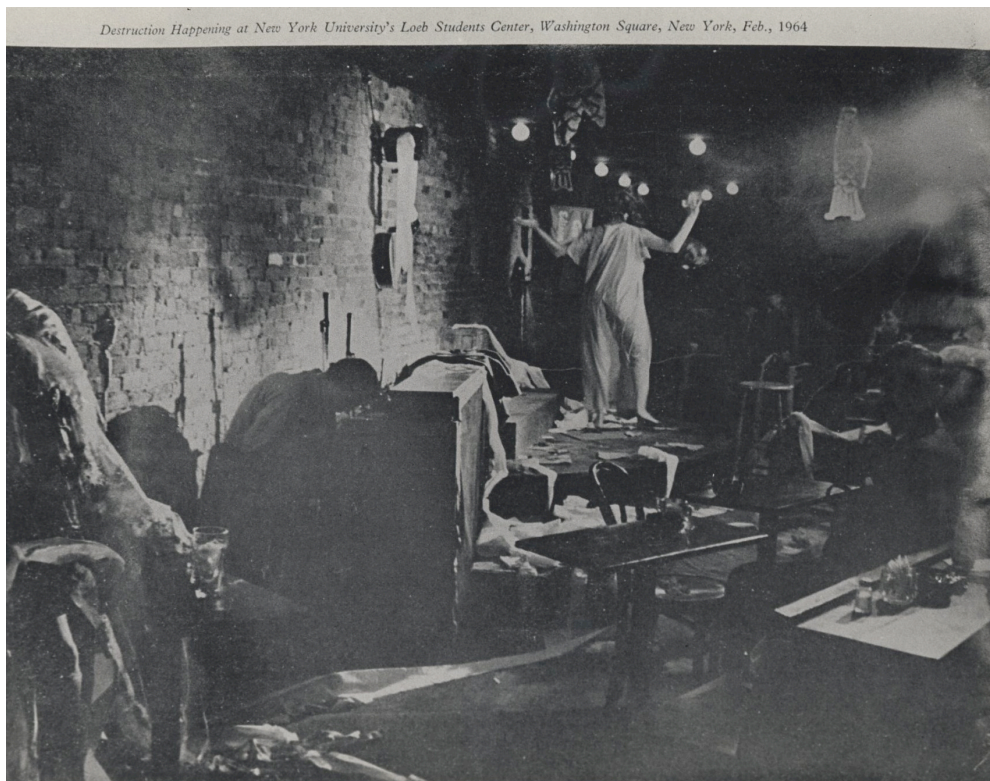
(B) Invite an Audience.

In some ways the presence of an audience is similar in effect to making a recording. There must be some limiting of the times at which an audience is present otherwise the



audience itself will limit the duration of its presence. Likewise, these times can be planned or random; and the artist encounters the problem of being or becoming a performer, though in a more heightened form. Where this conveyance differs positively is that it is spontaneous and real, not recorded and artificial.

If the artist, as he or she should, allows for the audience as part of the exhaustive process e.g. invites them to take part, then this would be a way of conveying without an audience or a recording device. The implication is an art form without an audience, on the face of it an inconceivable concept. The nearest comparable artistic state already in existence is the “happening.” In the sense that I am speaking here, the artists responsible did not grasp the full implications of their actions because they went on to record these events on film, and even then the obtuse effect of the result suggests an act of habitual record keeping rather than an active and integrated use of the camera.



*Photo 4, Destruction Happening at New York University's a Loeb Student Centre, 1964.*

(C) Make a model.

It could be argued that making a model is a form of recording and therefore does not warrant a separate section. I single out this conveyance for two reasons. First, if it is a form of recording then it is by far the most successful; secondly, the material and process involved in making a model are considerable whereas in all other forms of recording they are a predictable constraint. Take for example a model (not of E.P.S) made by David Millidge, a third-year student at St. Martin's School of Art. To start, he had to grasp the

general principles of the content, models being base on type not instance. This considered, materials were chosen which not only furnished a means of conveying these principles, but substantially, were the principles. In other words, the principles only existed as material.



*Photo 5, David Millidge, 1972 [Response 5].*

Models, then, provide a conveyance which accomplishes generality and materiality. If the artist's experience of Exhaustive Process Sculpture is generalized in a model it is available to everyone without the need for attendance or participation in the actual event; the three dimensional state of a model corresponds directly with the actual space in which an E.P.S. is made; and lastly, the artist achieves a way of reconstituting E.P.S. in terms of material, the course of sculpture is not misled into becoming a mere record of performance but retains its prerogative of being a physical object.

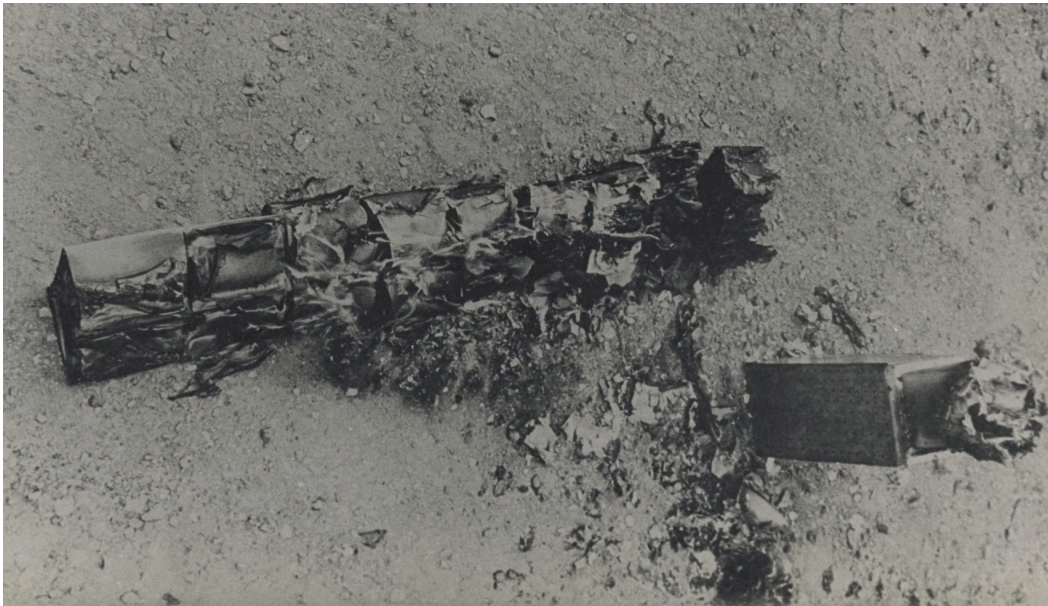
Given these alternative means of conveying E.P.S., there remains the problem of the residue of inert material. Since it is exhausted it is irrelevant and should therefore be disregarded. However, the existence of this untidy leftover is an indication of the shortcomings of the sculpture I have already cited as E.P.S.

So far the sculpture I have seen based on the premise of exhaustion itself stops short of the ideal of that state – nothing. Physical law (IV) denies this state to material but this law can, apparently, be overcome. For example, if one boils water it disappears as steam; factually it is absorbed into the atmosphere but to one's senses it is gone. The apparent disappearance of the material confirms beyond any doubt that it is exhausted. Immateriality is the predictable and democratic state of all exhausted material. Having



reached this state, or rather non-state, the sculpture not only does not consider it feasible to express his ideas in the material end product, the question does not arise, there is nothing to consider.

If we apply the terms of Exhaustive Process Sculpture to other, well known art works, then John Latham's "auto-destructive" act of burning books emerges as something which can apparently be redefined. In most "skoob" acts, photographic records were made and an audience was invited, both more or less arbitrarily. Apart from this lack of consideration for the alternative conveyance, "auto-destruction" appears to be a real example of E.P.S.



*Figure 6, Burnt "Skoob" tower, John Latham, 1966.*

Latham's original intention in burning books was to destroy them using the quickest means possible, to reduce them to ashes which eventually dispersed to nothing. It is here that a critical difference between Auto-destructive Art and E.P.S. becomes evident. Latham's route to this non-existence of his material was the shortest, and his means predicted and singular. As far as I can see, little or no attention was given to the effect on the audience of this burning material i.e. the fact that the material (books) was converted (by fire) into energy (heat). Latham's focus was on the end not on the means.

Far from this, it is the essence of Exhaustive Process Sculpture to be exhaustive, to retain the material in some state or other for as long as possible. The final state of the material is already known in every case – nothing, so there is no need to focus on this predictable outcome. The means of E.P.S. is revealed in the process of working in the material, each new state of the material establishing the premise for further actions. There is a corollary to this. E.P.S. is defined by eventually exceeding the limit of existence of the material. The process is especially concerned with the chemical and physical properties. This, to my knowledge, is an approach to materials as yet unexplored by sculptors.

Clearly, the similarity of Auto-destructive Art and E.P.S. is only limited and superficial in that they both ultimately destroy material. Having now defined this ultimate state, one is led full circle to consider a problem which arises about the initial state of the material, the question of quantity. Traditionally, most sculptors employ only that limited amount of material that produces a form which satisfies their intention. The amount of material then, is relative to and determined by the sculptors' intended image; there is an amount of used material, and an amount of unused material which the sculptor disregards as irrelevant to the sculpture.

In Exhaustive Process Sculpture there can be no unused material; if there is then the sculpture fails because exhaustion means there is nothing left: the sculptor must use all the material. Again a critical problem arises. Traditionally there is no need to know the amount of material the sculptor began with, but in E.P.S. it is vital that the sculptor find a way of determining for himself and registering on others, his initial quantity of material, the world is infinite to any one person. This limitation must be made evident to a public who would otherwise place the sculptors' material in the context of its infinite supply in the world and declare the sculpture a failure because the exhaustion is incomplete.

- (I) Original state of the material – that state of the material with which the sculptor began; not necessarily the original natural state.
- (II) Admittedly this is relative; there may be transformation which the sculptor has overlooked, but the exhausted end is always the same for a particular material whoever the sculptor may be.
- (III) By this I mean all the material; if it is to be a real experience of exhaustion then none must be left in its original state: if some is left then it is a mere demonstration of exhaustion.
- (IV) See *Art & Artists*, August 1966, 32-35.
- (V) It is extremely sad to see so many sculptors in various states of schizophrenia about their medium. Richard Long, for example, calls his work sculpture and yet the predominant medium in which one sees his work is photography. The confusion, I believe, lies in the fact that there are two media in which he is involved. One is the actual experience of real material which he alone has; the other, the recording in photographic form of this prior experience which he presents to us at an exhibition of his work. For us, as spectators at his exhibition, many exhibits will be photographs, the content of which does not precede their existence, i.e. the photographs are not records of something else, they are things known as records which are to us initial and original experiences in themselves. Long, when he is presenting his work in this way, cannot be termed a sculptor, he is essentially a photographer. Why does he insist on calling his work sculpture? I can only suppose that the term Sculpture bestows on his work a Fine Art tradition which he desires. The application of the term sculpture, then, is evaluative rather than categorical. Sculpture, in my opinion, must be the manipulation of material and then the placing of this manipulated material in public so that it represents the sculptor



in the world. This concept of the sculptor being represented by some form of material is being challenged by many “sculptors” e.g. Gilbert and George, who, themselves, perform in public. The reason for the substitution of the performance for the shaped material seems, on one level, to be a change in the “sculptor’s” concept of his role in society – a heightened awareness of the “sculptor” as a public rather than private figure. In this sense, an actual not represented appearance is obviously appropriate, though the result is not sculpture as I define it. A more alarming reason for the jettisoning of shaped material as the public manifestation of the sculptor could be the misconception that sculpture, as it has existed as a variety of material forms, is or has become, unimportant in a social context: that the means of the sculptor are inadequate and inferior to other means – those of the actor, the writer and the photographer. The fact is that the different “arts” have different roles in the culture and social life of a time, and express in their content, as well as style, different interests and values. The dominant outlook of a time, if it can be isolated, does not affect all “arts” to the same degree, nor are all the “arts” equally capable of expressing the same outlook. Today it seems those “arts” allied to “the media” i.e. performance and photography, which are most expressive. Unfortunately, many sculptors and painters have reacted hysterically, injecting their particular art with elements from the performing arts and photography. They labour under the misapprehension that Sculpture and Painting are obsolete: the truth of the matter is that they express different values from either photography or performance.

- (VI) Law of Conservation of Matter – matter can be reconstituted, but not destroyed.
- (VII) See Art & Artists, August 1966, pgs 64-67.

The photographs and parts of the text which implicitly or explicitly refer to the work which is included mean that which the author intends them to mean. The author’s meaning does not necessarily coincide with any meaning intended by the artists concerned.

## Responses

### (1) Clive Walters

In September 1970 at the commencement of my second year Dip A.D. Course at St. Martins School of Art the eleven students of the Sculpture Department were given by the staff a project which involved bringing into the A2 Studio a number of materials for the students attention. These were a clay bin full of wet clay, six sacks of plaster, a sack of ciment fondue, a forty foot roll of chicken wire, three large rolls of corrugated paper, a twenty foot roll of polythene, a roll of cardboard, a dustbin full of water, two pots of glue,

a gallon of white emulsion, two sacks of sawdust, a twenty foot bolt of canvas, and six pots of spectrum colour. During the course of the project, which lasted three weeks, the materials became heavily manipulated and mixed together by the eleven students.

At the end of the project one of the students, Richard Deacon, collected together the whole mass of the material into large polythene bags and took them out onto the roof of the school where he spread the material out, systematically cut it up and stuck it together again as well as exposing the material to the wind and rain for a period of three weeks. Richard then brought the sticky mass of material back down to the A2 Studio and built a solid wooden container around it (against a wall) upon which he stood and pummeled the material down flat with a heavy wooden battering ram. He added to the material a sack of horse chestnuts that he found near the School and also permitted Clive Walters, a fellow student, to urinate onto the material on several occasions. For the last week of the Autumn term, 1970, he gave the container and the material to three chicken whilst he was elsewhere during which time the chickens deposited their excrement through the ramming hole and onto the material.

During the Christmas vacation of 1970-71 the hard dry material became inhabited by a family of mice and also began to sprout a delicate layer of grassy moss. In the middle of January 1971 Richard agreed to exchange with Clive Walters the slab of material and the wooden container for a heavy double thickness wooden bar lined inside with fat and bolted on top, made by and belonging to Clive Walters.

Clive broke the slab of material up and softened it down with water and wet clay and stuffed the moist material into the twelve separate cubicles of a locker cabinet in which students usually stored their personal belongings, tools, cameras, and the like. Clive sealed the locker cabinet up with plaster and encased it using the wood which Richard had used to build his ramming container filling any small cracks remaining between the wood with cotton wool, and at the same time, feeding the stuff in the sealed encasement with cups of water through drilled holes in the top of the cabinet.

Clive stopped feeding the stuff inside the sealed locker cabinet and left it for three months, waiting until May 1971 before smashing away the wood and plaster encasing the locker cabinet. The cabinet had fairly rotted away. Clive carefully removed from the rotted cabinet twelve moldy damp and pungent smelling molds of what can best be described as Stuff, each mold being estimated as weighing approximately one cwt.

Clive then packaged each one of the twelve molds of stuff in clear, shiny, celluloid and dropped two of the packaged molds from the roof of the 8th floor of the main building into the sculpture well –both of them on hitting the ground burst open through the packaging and gave off an obscene pungent odour too strong to bear for more than a few minutes. The burst remains of one of the molds was swept up by one of the Schoolkeepers and taken away by refuse men from the Westminster Borough Council, but the remains of the other was carefully salvaged by Clive and brought back up to the A2 Studio.

In June 1971, Clive took all the molds of stuff out of their packages and over a period of two weeks methodically chopped up all the stuff into small pieces. The chopped up stuff was also raked over and stamped on and spread out becoming a hard, grey carpet of small pieces of stuff [Photo 1].

Clive Walters then obtained as a present from the manager of a nearby restaurant The Book Café, a large domestic mincer which he screwed to the carpentry workbench in

the A2 Studio with a view to mincing the stuff. The stuff proved very difficult to mince due to its bitty hardness and was very painstakingly extruded by the mincer in the form of a light grey dust. Clive continued the mincing process for about three weeks before the mincing arm snapped off.

Clive gave up mincing the stuff and weighed it all together, both the minced and the chopped stuff, in plastic dustbins suspended from a spring balance and it was found to weigh a total of 7 cwt and 76 lbs.

When he had weighed the stuff he put it all into two large wooden trunks and left it for seven months.

In March 1972 Clive emptied the stuff out of the two trunks onto the floor of the black room located in the corner of the A2 Studio and also borrowed from Richard Deacon the heavy double thickness box lined with fat and bolted on top which Clive had given in exchange for the stuff in January 1971, and put this box with the stuff in the black room.

In May 1972 Clive Walters and Richard Deacon agreed to be jointly responsible for the stuff and the box in the black room.

In June 1972 Richard screwed down the door of the black room containing the stuff and the box and nailed many rows of laths onto the outside walls. Clive nailed plasterboard onto the laths and plastered onto the plasterboard a thin coat of finishing plaster. Then Richard and Clive painted two coats of white emulsion onto the Finishing plaster.

Clive plans to remove the stuff from the closed off white painted black room and obtain two green stones and a milling machine with a view to finely milling the stuff.

“I declare this to be a true account.”

## (2) Richard Deacon

In relation to your notion of ‘Exhaustive Process Sculpture,’ I believe that you make what Ryle would call a ‘category-mistake.’ The reason I did not detect it before was precisely because of the error being of this nature. Of course, you are free to make what interpretations you like and see ‘what comes out in the wash’ (De Bono-some work PO E.P.S.), but I hope to show a) that I cannot accept your interpretation and b) that I can replace it with a better one. (I think that one of the major stylistic [as opposed to conceptual] weaknesses as a critical approach to pieces of work is its negativity – it seems only to succeed by being indicative of failure.) Consequent on my establishing a and b is that I am free to offer access to any of my material that you might want, provided that it would be used in such a way as to clearly indicate that the interpretation does not represent the work.

One of the assumptions implicit in your article in which Ted started to question without pressing the point, is that one can validly make the divisions artist/ work; studio/ material; artist/ material; studio/ work. That is, the sculptor and an observer bear a similar relations in kind to the work as of being an external and essentially fixed thing. The existence of the article in question insists on your right to ‘objectively look’ at distinct and determinable pieces of work. I do not deny you that right, it might be my intention



not to allow you the possibility of exercising it – that you do so is a measure of my failure. So my first point is to raise the idea, that Schon, in the 1970 Reith lecture, called ‘existential knowing,’ as being a sculptural intention. Schon’s definition is adequate for the present purpose; - sculptural intention. Schon’s definition is adequate for the present purpose; - ‘This form of knowing, which I would want to call existential knowing, depends upon certain conditions. It depends on the present over a period of time of projective models to another..... They require that both the projective models and the situations themselves be treated as open-ended in the sense that they are susceptible to being changed, exploded or abandoned in the face of what we find. It follows from this that expertise and professionalism as we have known them – that is with closed theories – are no longer of any very great use. This imposes on us an imperative to be willing to put theories together in the situation of learning itself, to invent theory in the context of the problem we’re trying to solve. It requires that we be willing to regard every theory, every perspective that we develop as a perspective that can shift at the same time as we’re taking it as a basis for action. It requires that we be attentive to our own feelings as sources of data, as a good as and in many cases better than any source of data presented to us by the situation that we’re in. It requires that we be willing to work on problems in the absence of clear ideas for the solution of the problems and see those notions for a solution grow inductively out of the efforts that we’re making to cope. Armed with the idea ‘existential knowing’ we can approach the problem of sculptural making. The basic point is that ‘objective looking’ is not allowed. This is perhaps best illustrated by saying that one has actually stepped inside of the sculpture – as one is inside one’s body, not as one is able to be contained within the boundaries of a Tucker piece, to be inside the Tucker piece in the sense intended one would have to be the steel and Bill tucker. At a banal level, I can ask you to note that in the A2 studio there is and has been very little which does not have an intimate relation to the space and to ongoing work – its difficult to find the furniture or the rubbish.

If we had any space other than A2 for the diploma show then it is interesting to speculate as to how much work there could actually be.

Most of the problems that you raise in relations to recording, representation and accessibility are applicable to ‘existential knowing,’ essentially because it is too easy to divorce the record from its context. Certainly, I recognized familiar problems when I read your article. The hesitancy which arose in accepting your article would, therefore, be because it implied a situation which did not seem to exist, of there being some work in A2, which it was possible to take away and objectively look at.

I therefore reject the article at two levels, first its existence as a particular kind of thing seems to completely misrepresent myself in the A2 studio (and the others). Second, I don’t think that I am practicing E.P.S. but am trying to be inside of the sculpture. I have no idea of how one would represent the position adequately (i.e. as practically real and not purely critical-theoretic). I have an idea that a bald statement of the same sort as this letter is meaningless and the only solution (if in fact there is a problem, which Ted denies) is ostensive representation in which the position is left to be inferred. Everything else seems to contravene the requirements of ‘existential knowing.’ (c.f. Ian’s writing; Dave’s charts and models; group work.)

### (3) Andrew Rice

The photograph was taken in May 1971, five months after I started working with this material, a mixture of plaster, ciment fondu, wood polystyrene, string and others. It was the result of a group project (at St. Martin's School of Art) and was initially wrapped up in a large sheet of polythene. The material was later unwrapped, sprayed with water, and shoveled into a wooden structure, 20" x 20" x 72", with a 72" side removed. The mixed material was compressed by means of treading it, and a 3" layer of plaster poured on top. Several holes were drilled in the plaster with an auger, and quantities of material removed and reworked on the plaster surface. Resin, clay and plaster were then poured down the holes and a final layer of plaster added. The wooden structure was erected on a 20" x 20" end, and the sides removed, leaving the material/ case standing vertically. The cast was reduced to a pile of material using an axe, during which process I examined the material for traces and effects of the clay, resin and plaster poured into the holes. I then purchased a number of polythene bags and further reduced the material to a state in which it could be easily packaged. All the material (which was not sorted in any specific way) was shoveled into the bags and stacked in the roughly conical pile illustrated in the photograph.

### (4) Ian Kirkwood

Below is an extract taken from a series of descriptions of activities that occurred in a circular enclosure constructed from chicken wire and which measured 6 ft in both diameter and height. Each day from the 2nd to the 24th of February 1971, excluding weekends, a different aspect of my body was considered as the object of my attention inside the enclosure.

The following descriptions refer to activities carried out in a circular enclosure measuring six feet in both diameter and height. The enclosure was constructed out of chicken wire.

I entered the enclosure at 10 a.m. and sat down on the floor. After approximately 10 minutes I held both hands out the palms facing me. Still in a sitting position I looked at my hands for a few seconds and then turned them over. Moving my hands closer to my eyes I inspected them at close range. I then closed my eyes and slowly spread the fingers of both hands apart; my hands quivered with the tension. I closed the fingers together and opened my eyes. I turned the hands over, both were open, simultaneously: I slowly made the fingers of the left hand touch the palm of the left hand, and the fingers of the right hand touch the palm of the right hand. This was repeated with my eyes closed. I then placed the hands together, fingertips and palms touching and opening my eyes I rubbed the hands together, at first slowly and then more vigorously. This I did while changing the way in which the hands touched. Sometimes the hands were clasped, the fingers of the right hand touching the back of the left hand and vice versa. Sometimes the fingers of one hand touched only the palm of the other hand, at other times only the back. While

sometimes the fingers were interlocked, the palm of one hand touching the palm of the other. Yet again, sometimes the palm of one hand touched the back of the other.

Separating the hands I slowly clenched them into fists. I am right-handed. With the hands pressed together – the palms and fingertips touching – the fingers on the left hand forced the fingers of the right hand back until they would not move further in that direction, when the fingers on the right hand forced the fingers on the left hand back until they were bent over backwards, and they would move no further. This movement was repeated a number of times at a faster speed.

I closed my eyes: the hands were separated and the fingers spread apart. They moved slowly towards one another until the fingertips of one hand touched the corresponding fingertips of the other hand. This movement was repeated at first slowly and gently, gradually becoming faster and less gentle.

Opening my eyes I looked at the hands; at their fingertips, palms and knuckles. Holding them at first close to my face and then at arms length – where I clapped them together, the noise was loud. I clapped them again hitting the left hand with the right hand and vice versa. Looking intently at the left hand I touched it with the right hand and pressing harder closed...

[This record is incomplete.]

#### (5) David Millidge

Models – Materials in polythene bags.

Each polythene bag contains a different substance. The labels on the bags state, that which the substance represents. The polythene bags are purely functional, not representational; they prevent the substance from being dispersed, or drying out.

The bags contain the following substances: -

Knowledge – clay

Understanding – sawdust

Education – a mixture of clay and sawdust

Environment – gravel

Consciousness – sand

Governing substance – a mixture of gravel and sand

The representative materials for Knowledge, Understanding, Environment, and Consciousness were arbitrarily chosen. It was considered that education consisted of knowledge and understanding, thus the third substance, Education, was formed. It was considered that the environment and consciousness were two factors which governed one's actions, thus the third substance, Governing Substance, was formed.

Environment and Consciousness are both in themselves governing substance – Environment being external and Consciousness being internal. Knowledge and



Understanding are not in themselves education. Education is a familiar concept. Governing Substance is not.

Each of the substances present different angles at which to consider that which they represent. Knowledge can be moulded, and it retains its shape. Consciousness is easily dispersed. Understanding has the effect of breaking up Knowledge into parts and coating it. When knowledge is combined with Understanding, it is less able to retain its shape, etc.

#### (6) Garth Evans

I have already pointed out some questionable statements in the beginning of this essay. On the whole, these related to the misrepresentation of the traditional positions which occurs and enables parallels to be drawn between it and E.P.S. that do not, to my mind, exist.

The main point, however, is of a general nature. The proposition appears to be that “getting rid of material is a sculptural activity.” The implication given is that, traditionally and conventionally, getting rid of or discarding material is a necessary feature of the process of forming an affect but the attention is given to the affect formed, to the absence of material and the process of “getting rid” of it. A considerable further part of the Essay then conceives itself, quite properly with the question of how do or can we know about this sculptural activity. Three methods are proposed – we witness it, we have evidence or records, or there is a reconstruction of it as a model.

The point is made that the material cannot, in reality, be totally ‘got rid of’: it can only be transformed. At best, it can be transformed into energy – example, burnt – so as to continue to exist only as heat and/ or gas. I would consider that the only appropriate experience of E.P.S. is to be affected by the results of the process, i.e. to be warmed – made to cough, made to obtain a drink or whatever.

Another point critical to the proposition is made that the material got rid of can only ever be part of the total of such material in the world. There are situations where the absence of material is easily registered, a hole in the ground, for instance. However, this does not imply anything other than the removal of material from one place to another.

A general observation. The requirement to keep records, produce evidence of, or recreate the process must be linked with the absence or uncertainty of an effective result. Two expectations being where it is necessary in order to repeat accurately or to know how close to the original one is and where it is necessary in order to be able to continue.

If the process results are effective (with the above exceptions), any recording of it has no function. With the exceptions noted – (and others, which I have yet to think of), recordings, evidence, or recreations of the process are substitutions for results. They are necessary in the absence of, i.e. exist in place of results – and, therefore, are the results.

Considered logically, E.P.S. is a proposition without any result in the conventional sense. To worry about how to inform people that it has taken place is to confirm the doubts about its validity. Either an E.P.S. sculpture does warm, suffocate, and make people go thirsty or whatever, or the artist’s work is ineffective in the terms of E.P.S. and must be considered in other terms, i.e. it must be regarded not as getting rid of

material but as taking photographs, making models, or whatever. The attention must be given to the result and thus must be evaluated in the terms in which it exists.